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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, MAY 20, 1935.

The ninth meeting of the Commission of Fine Arts during the fiscal year 1935 was held in its office in the Navy Department Building on Monday, May 20, 1935. The following members were present:

Mr. Moore, Chairman,
Mr. Swartwout,
Mr. Howells,
Mr. Lawrie,
Mr. Savage,
also H. P. Caemmerer,

Executive Secretary and Administrative Officer.

There was also present by invitation Mr. Abram Garfield, of Cleveland, Ohio, a former member of the Commission. The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts held April 25, 1935, were approved.

2. THOMAS JEFFERSON MEMORIAL: Mr. Moore reported that the Thomas Jefferson Memorial Commission held a meeting on May 14, at which time he had an opportunity to show the members of the Commission a number of locations in the city of Washington for monuments. They visited Lincoln Park where Cass Gilbert wanted to place the Supreme Court Building. This was ^{not} considered a satisfactory site for the Jefferson Memorial. Thereupon they visited Union Station Plaza and also the triangle proposed for the Apex building and later as a site for the Jefferson Memorial. It was thought, however, that this location along Pennsylvania Avenue would not be acceptable for the Jefferson Memorial.

Mr. Moore said he then took the members up to Meridian Hill and showed them the view over the city of Washington. Thereupon they visited the site south of the Washington Monument suggested in the Plan of 1901 as the location of a

memorial to the Founders of the Republic. Mr. Moore said he told the members of the Jefferson Memorial Commission that it would require a considerable amount of money to bring this site into shape through a radical reconstruction of the location, the landscape features being quite an important part of the memorial.

Mr. Moore said Fiske Kimball, a member of the Jefferson Memorial Commission, prefers the location south of the Monument, so there is one member of the Commission to give proper guidance.

The members of the Commission were pleased with the progress made in this matter. Mr. Swartwout suggested that the drawings of the architect submitted in the competition for the Roosevelt Memorial at this location, be consulted-- not for the purpose of copying them but to get the idea involved in bringing the site into shape for a Jefferson Memorial.

3. ANTENNAE FOR STATION WOL: The Secretary called attention to the letter from Mr. Le Roy Marks considered by the Commission at the meeting on April 25, in regard to antennae desired by Station WOL, that is, a radio tower about 150 feet high; and stated that at the meeting of the National Capital Park and Planning Commission on May 16, it was decided to take up the question of location for this tower with the Commissioners of the District of Columbia.

The members of the Commission of Fine Arts, therefore, decided that until the question of location for this tower is agreed upon they would take no action in this matter.

4. SCULPTURE FOR THE CALVERT STREET BRIDGE: The Secretary called attention to the fact that when Mr. Lawrie was in Washington on May 1, he talked with Mr. Moore about the sculpture for the Calvert Street Bridge and that as a result a telegram was sent to Dr. Cret to the effect that he omit the sculpture

from the bridge; that in the meantime, however, Captain H. C. Whitehurst of the District of Columbia Highway Department, in charge of the construction of the bridge, heard of this decision and complained of this action since he had paid the sculptor, Mr. Hermant, as much as \$2,000 for designs and models.

The Commission considered the matter and decided that the question could be left in the hands of Dr. Cret, who would see to it that the sculptor produced satisfactory models. Mr. Lawrie said the sculptor has been improving his models and doubtless the project will work out all right.

5. FEDERAL RESERVE BOARD BUILDING: Dr. Adolph C. Miller, Chairman of the Building Committee for the Federal Reserve Board, submitted in behalf of the Federal Reserve Board a design for their building by Dr. Paul Cret. Dr. Cret won the contest in competition with eight other architects. The building is designed in the classical order, suggesting the Early Federal type of architecture. There is a central portico with engaged columns. The building will be 347 feet long, 225 feet wide and 74 feet high with a half-story set-back; it will have four floors. It is expected that the building will be built of white marble. The building will be erected in a square along Constitution Avenue between Twentieth and Twenty-first Street, where it will be a central building in a group of five which form the Constitution Avenue frame for the Lincoln Memorial.

Dr. Miller reported that all the plans submitted were very good; the jury was unanimous on the one selected as the winning design. Mr. Howells and Mr. Garfield gave the design particular attention. They thought the design gives promise of an appropriate building for the Federal Reserve Board and upon their recommendation the Commission of Fine Arts approved the design in general with the reservation that the Commission would confer with the architect

as to the treatment of certain details. (Exhibit A)

The suggestion was made that the windows should be re-studied so that the building would look more like a bank building. Also the architect is to provide for a terrace wall and place the building so that it will not seem to be slipping off from the sides of the square as the Public Health Service building does.

6. BILLBOARDS IN THE DISTRICT OF COLUMBIA: Under date of May 7, 1935, the following letter was received from the Commissioners of the District of Columbia in regard to the erection of billboards in the National Capital:

The Commission of Fine Arts,
Navy Department Building,
Washington, D. C.

Gentlemen:

Section 19 of the D. C. Sign Regulations, provides that no new billboards may be erected within the District of Columbia, irrespective of location, unless the application for permits be approved by the Commissioners of the District of Columbia. No permits for the erection of billboards at new locations in the District of Columbia have been authorized for many years.

The General Outdoor Advertising Company has now applied for permits to establish new billboard locations in commercial and industrial areas in the District of Columbia. These locations will take the place of existing locations in residential and public building areas where billboards are to be removed. The Commissioners have taken no definite action on this application, and before doing so, they desire to obtain the views of your Commission as to the advisability of authorizing the erection of billboards at new locations in the District of Columbia.

The Commissioners would appreciate a formal statement of your views in the matter.

Very truly yours,
(Signed) R. M. Brennan,
Secretary,
Board of Commissioners, D. C.

The Secretary had sent a copy of the letter to each of the members for consideration; Mr. Coolidge reported as follows:

May 15, 1935.

Dear Mr. Caemmerer:

Your letter of May 10 enclosing copies of letters for my consideration were received upon my return after absence from the city.

I approve of the erection of the pylons at certain locations in the Triangle Area in Washington, and think that they are a very desirable part of the architectural treatment and add to the dignity and setting of the buildings.

In regard to establishing new billboard locations, I am very much opposed to the erection of billboards in a city like Washington. I hope that it is possible for us to have one city and the capital of our Nation where the beauty is not destroyed by commercial advertising of that kind. I remember when I was visiting in Washington once I was driving with General Sheridan and Mr. Schenk, in the early days when Rock Creek was owned by private individuals. On one field there was a large barn with "Schenk's Mandrake Pills" covering the whole side. General Sheridan turned to Mr. Schenk and said, "I wish I could be as famous as you are, Schenk". Let's not have our rural or urban views spoiled by any such incongruous elements.

Very truly yours,
(Signed) Charles A. Coolidge.

The Commission agreed with the criticisms of Mr. Coolidge and unanimously disapproved the erection of any billboards in the District of Columbia.

(Exhibit B)

7. PYLONS AND KIOSKS IN THE TRIANGLE: The Secretary presented a letter received from W. E. Reynolds, Acting Director of the Procurement Division, Treasury Department, requesting the advice of the Commission of Fine Arts as to the location of pylons and kiosks in the Triangle. A copy of the letter had been sent to each member of the Commission. In view of the absence of Mr. Coolidge and Mr. Clarke the Commission deferred action until the meeting of the Commission in New York on May 23.

8. MUNICIPAL CENTER PLANS: Mr. Nathan C. Wyeth, Municipal Architect, accompanied by his assistant, Mr. Kundze, submitted perspectives and other drawings for the proposed Police and Municipal Court buildings and for the Juvenile Court and Recorder of Deeds Office building to be erected in Judiciary Square as part of the Municipal Center development. These buildings are to be built with the approval of Congress, as provided in the Act approved May 6, 1935. (Exhibit C)

The Commission inspected the plans. Particular attention was given to the drawing showing the facade of the Police and Municipal Court buildings which would be identical and are designed to conform to the present District Supreme Court Building, which was built in the classical order 100 years ago. Mr. Wyeth said the elevations of the buildings have been re-studied since the meeting of the Commission, April 25. The elm trees along Fifth Street adjacent to the Police Court building and the elm trees along Fourth Street adjacent to the Municipal Court building will be saved. The two buildings will face each other. The Juvenile Court and the Recorder of Deeds Office building will be terraced on the north so as to do away with the two-story stilted effect indicated in former plans submitted. The buildings will thus properly balance the Court of Appeals building.

The Commission were pleased with the designs and particularly with the north facade of the Juvenile Court and Recorder of Deeds Office building, which is also designed in the classical order. A letter of approval was sent to Mr. Wyeth. (Exhibit C-1)

9. ADDITION TO THE SHOREHAM HOTEL BUILDING: The Building Inspector of the District of Columbia submitted a design for an addition to the Shoreham

Hotel. Mr. Swartwout, Mr. Howells and Mr. Garfield inspected the drawings and noted it would be a very commonplace design. Furthermore, it could not be determined from the drawing how the addition would look in relation to the existing building. Mr. Swartwout, therefore, recommended in behalf of the Commission that the architect be requested to submit an enlarged photograph of the existing hotel building, showing the addition drawn on it which would also show how the building would look from Rock Creek Park.

The Building Inspector and Mr. J. H. Abel were informed accordingly.

10. GASOLINE SERVICE STATION ADJACENT TO THE MT. VERNON HIGHWAY:

Mr. V. W. Boswell accompanied by Mr. J. H. Abel, architect, submitted a design for a gasoline service station to be erected adjacent to the Mount Vernon Highway at the point where the Washington-Alexandria Pike intersects with the highway just north of Alexandria. The sketch suggested a Georgian building.

Mr. Swartwout inspected the sketch and thought it would be acceptable as a basis for a gasoline station in the Georgian type of architecture. The suggestion was made that the service entrance be given an arched treatment. Mr. Abel said he would complete the drawing and submit it to the Commission for approval.

11. PUBLIC WORKS OF ART PROJECT FOR 1935-1936: The Secretary presented at the meeting a copy of a memorandum received from Mr. Edward Bruce of the Painting and Sculpture Section of the Procurement Division of the Treasury Department, entitled "Memorandum in Support of Project to Employ Artists under Emergency Relief Appropriation, Act of 1935". (Exhibit D) The Secretary stated that he had sent a copy of this memorandum to each of the members of the Commission for their consideration.

12. PARKS OF THE NATIONAL CAPITAL: The Commission took note of the decided improvement in the appearance of the parks of the National Capital since they were placed under the jurisdiction of the Department of the Interior in 1933. A letter was sent to the Director of the National Park Service, directly in charge of the parks, commending him on this. (Exhibit E)

13. LANDSCAPE PLANS, NATIONAL PARK SERVICE: The National Park Service submitted a number of landscape plans for the consideration of the Commission, namely; Takoma Park Portal, planting plan for Grant Memorial, planting plan for Bryan Memorial, planting plan for Fort Stevens Park, and planting plan for Palisades Playground.

In the absence of Mr. Clarke action with reference to these plans was held in abeyance until the meeting held in New York City on Thursday, May 23.

The Commission adjourned at 4:00 p. m. During the afternoon the Commission inspected the drawings submitted in the Federal Reserve Board building competition at the office of the Federal Reserve Board. Also the Commission inspected the Union Square and Mall development.

C O P Y

May 20, 1935.

Dear Mr. Miller:

The Commission of Fine Arts at their meeting today gave general approval to the plans submitted by you for the Federal Reserve Board building, designed by Dr. Paul Cret.

There are details which the Commission would reserve for discussion with your Board and the Architect, as the latter goes on with his studies.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Hon. Adolph C. Miller, Chairman,
Federal Reserve Board Building Committee,
Treasury Department,
Washington, D. C.

EXHIBIT A

C O P Y

June 6, 1935.

Dear Sirs:

Your letter of May 7, 1935, stating that the Commissioners of the District of Columbia desire the advice of the Commission of Fine Arts as to an application of the General Outdoor Advertising Company to establish new billboard locations in commercial and industrial areas in the District of Columbia, was given careful consideration by the Commission at their meeting on May 20, 1935.

The Commission respectfully advise you that they regard billboards as a serious disfigurement of any city, and particularly of the national capital.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

The Board of Commissioners,
District of Columbia,
Washington, D. C.

EXHIBIT B

[PUBLIC—No. 51—74TH CONGRESS]

[S. 2035]

AN ACT

To amend an Act approved June 25, 1934, authorizing loans from the Federal Emergency Administration of Public Works, for the construction of certain municipal buildings in the District of Columbia, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 1 of the Act approved June 25, 1934 (Public, Numbered 465, Seventy-third Congress), is hereby amended to read as follows:

“That the Commissioners of the District of Columbia are hereby authorized to borrow for the District of Columbia from the Federal Emergency Administration of Public Works created by the National Industrial Recovery Act (which, for the purposes of this Act, shall be construed to include any agency created or designated by the President for similar purposes under the Emergency Relief Appropriation Act of 1935); and said Administration is authorized to lend to said Commissioners the sum of \$10,750,000, or any part thereof, out of funds authorized by law for said Administration, for the acquisition, purchase, construction, establishment, and development of a tuberculosis hospital, a sewage-disposal plant, an extension of or addition to Gallinger Municipal Hospital, a jail or other enclosure for prisoners at Lorton, Virginia, and a building or buildings for the police court, the municipal court, the recorder of deeds, and the juvenile court, or any of them, said court buildings to be located on such portions or parts of Judiciary square, or the area bounded by Fourth and Fifth Streets, D and G Streets, northwest, as shall be approved by said Commissioners, and the National Capital Park and Planning Commission, or any one or more of said projects as the said Commissioners may determine; and to advance to the Children's Hospital of the District of Columbia in compensation for clinical examination of tubercular children, the sum of \$100,000 or so much thereof as may be necessary for alterations and enlargement of building, equipment and accessories.

SEC. 2. That section 3 of said Act is hereby amended by adding at the end thereof the following: *Provided*, That whenever the District of Columbia is under obligation by virtue of the provisions of section 4 of said Public Act Numbered 284, Seventy-first Congress, reimbursement shall be not less than \$300,000 in any one fiscal year.

Approved, May 6, 1935.



C O P Y

May 20, 1935.

Dear Mr. Wyeth:

The Commission of Fine Arts at their meeting today gave general approval to the progress studies which you submitted for the Municipal Center development in Judiciary Park.

The Commission gave particular attention to the elevations for the Police Court and Municipal Court Buildings and to the north facade of the Juvenile Court building, which will balance the Court of Appeals building. The Commission especially commend the design for the north facade of the Juvenile Court building.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Mr. Nathan C. Wyeth,
Municipal Architect,
District Building,
Washington, D. C.

EXHIBIT C-1

MEMORANDUM
IN SUPPORT OF PROJECT
TO EMPLOY ARTISTS UNDER EMERGENCY RELIEF APPROPRIATION ACT OF 1935

NO FINER OPPORTUNITY PRESENTS ITSELF TO THIS GOVERNMENT "TO INCREASE EMPLOYMENT BY PROVIDING USEFUL PROJECTS" THAN TO PUT THE ARTISTS OF THIS COUNTRY TO WORK. PHYSICALLY WE HAVE NO NEW WORLDS TO CONQUER. ARTISTICALLY AND SPIRITUALLY WE HAVE VAST HORIZONS AHEAD. THE TIME HAS COME TO CULTIVATE OUR GARDEN. ARTISTS HAVE CREATED UNTOLD WEALTH AND PRODUCED THE THINGS WHICH HAVE GIVEN TO NATIONS THEIR IMMORTALITY. ALL THE WORLD OVER THE ART WHICH NATIONS HAVE PRODUCED IS NOT MERELY THE FINAL TEST OF THEIR CIVILIZATION, NOT ONLY SELF-LIQUIDATING IN TERMS OF A HIGHER AND FULLER STANDARD OF LIVING, BUT IN A STRICTLY MATERIAL SENSE ONE OF THE BEST INVESTMENTS A NATION CAN MAKE IN DOLLARS AND CENTS. THE VAST EXPENDITURES WHICH THIS COUNTRY HAS AND IS MAKING IN FOREIGN TRAVEL BY ITS CITIZENS IS NOT DUE TO ANY HIGHER STANDARD THESE NATIONS HAVE IN MATERIAL EQUIPMENT THAT OURS, OR FINER NATURAL SCENERY, BUT THE LONGING TO SEE THE ART WHICH THE NATIONS OF THE WORLD HAVE PRODUCED, AND STUDY THE CIVILIZATIONS WHICH ARE REPRESENTED BY THIS ART. ARTISTICALLY, SPIRITUALLY, AND MATERIALLY, THE SMALL INVESTMENT THAT THE GOVERNMENT WOULD MAKE IN THIS PROJECT IS JUSTIFIED, AND ARTISTICALLY, SPIRITUALLY AND MATERIALLY, IT WOULD RETURN RICH DIVIDENDS IN MATERIAL WEALTH, IN HAPPINESS, CONTENTMENT, AND WELL-BEING.

FOR SIXTY YEARS OUR NATIONAL WEALTH GREW AT THE RATE OF FIVE PERCENT PER ANNUM. BY 1929 WE OWNED FORTY PERCENT OF THE WEALTH OF THE WORLD. OUR VAST PHYSICAL FRONTIERS DID THIS FOR US. WE ALWAYS HAD SOME NEW PLACE TO GO. WE COULD SKIM OFF THE CREAM IN ONE PLACE AND MOVE ON TO NEW TERRITORY WITH ITS WEALTH OF NATURAL RESOURCES TO BE TAPPED. OUR WORLD WAS FULL OF ROMANCE AND ACTION. IT WAS A ROBUST PERIOD. WELL-BEING WAS JUDGED BY DOLLARS. WE DIDN'T CULTIVATE LIFE, WE BLASTED IT OUT. EACH NEW GENERATION HAD PLACES TO GO, NEW WORLDS TO CONQUER.

WELL-BEING WAS NOT SOUGHT THROUGH SIMPLE PLEASURES, FILLING LEISURE WITH ARTISTIC AND HEALTH-GIVING ACTIVITIES. OUR SO-CALLED PLEASURES WERE BOUGHT AND THE YARD STICK OF OUR STANDARD OF LIVING WAS THE DOLLARS WE HAD TO SPEND.

OUR PHYSICAL FRONTIERS NO LONGER EXIST, WE HAVE REACHED THE END OF THAT HORIZON. ARE WE GOING TO FIND NEW HORIZONS AND A FINER, FULLER LIFE? TO TALK OF DEFEAT AND CURTAILMENT AND LESS ABUNDANCE IS UNWORTHY OF THIS COUNTRY. THERE IS NO PLACE IN THIS LAND OF OURS FOR A PSYCHOLOGY OF DEFEAT. THE ERA OF EASY MONEY MAY BE OVER, THE RATE OF GROWTH IN OUR WEALTH IS BOUND TO SLOW DOWN. WE ARE OUT OF THE WILDERNESS PERIOD AND INTO THE GARDEN PERIOD. THE

EXHIBIT D

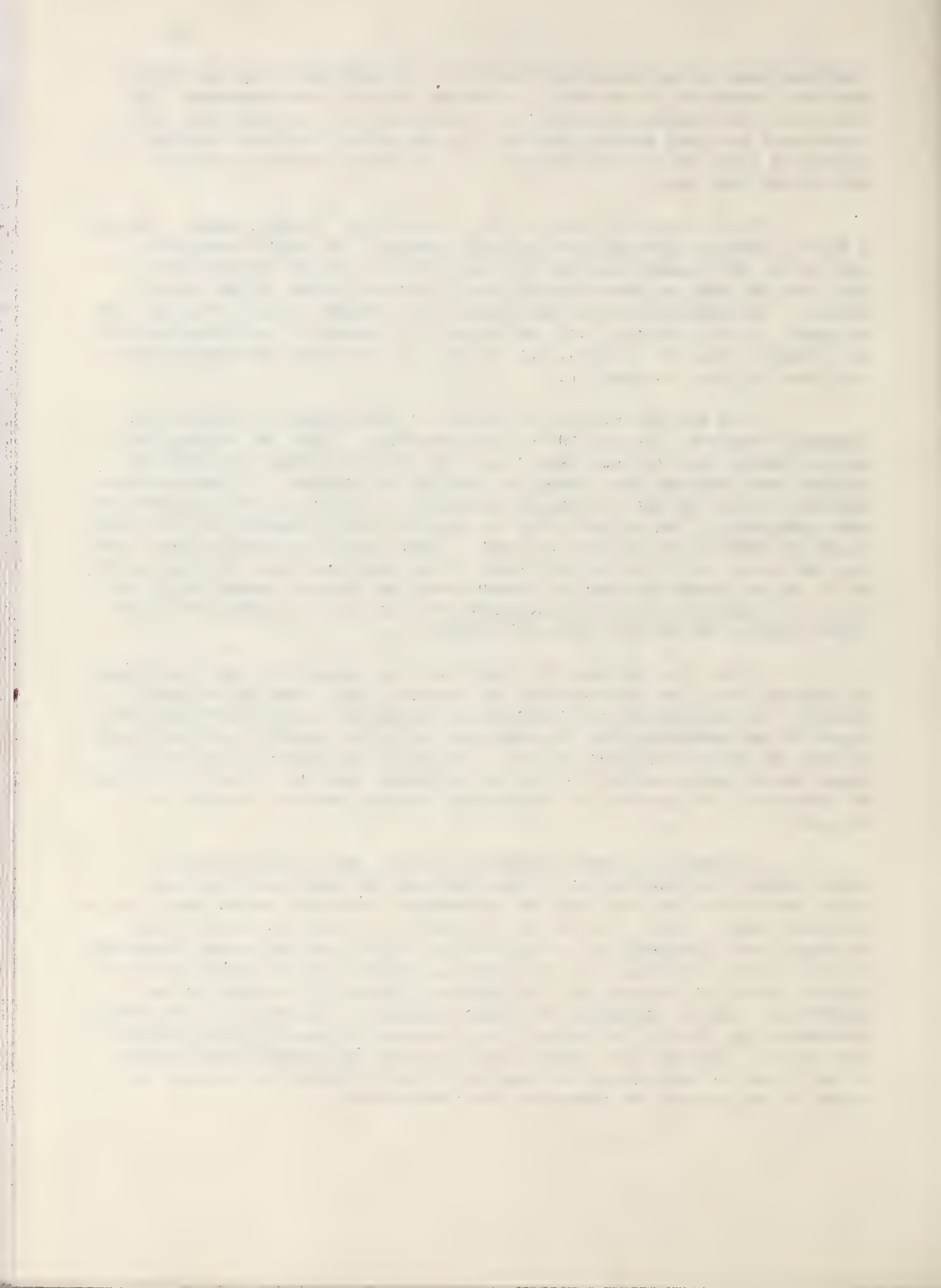
TIME HAS COME TO CULTIVATE WHAT WE HAVE. WE HAVE MORE THAN ANY OTHER NATION - IN WEALTH, IN CLIMATE, IN NATURAL BEAUTY, AND RESOURCES. WE HAVE MORE THAN ENOUGH TO BUILD A CIVILIZATION THAT IS FINER THAN ANYTHING THAT HAS GONE BEFORE, AND TO GIVE OUR PEOPLE A HIGHER STANDARD OF LIVING IN TERMS OF THE THINGS THAT MAKE LIVING WORTH WHILE THAN ANY NATION HAS EVER HAD.

TO DO ALL THIS WE NEED IDEALISM AS WELL AS HORSE SENSE. WE NEED A BETTER SENSE OF SERVICE AND LESS SELFISHNESS. WE NEED A NEW CONCEPTION OF THE COMMON GOOD AND THE HAPPINESS THAT COMES FROM SERVING IT. THE TIME HAS GONE BY WHEN THE FEW CAN BE HAPPILY LIVING ON THE TOP OF MISERY. THE DECLARATION OF INDEPENDENCE HAS BECOME A CONVICTION AND NOT A THEORY. LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS IS BEING DEMANDED AS A RIGHT. THE WAY IS OPEN, BUT TO GAIN IT WE NEED A NEW VALUATION OF LIFE AND THE WILL TO EARN IT.

I AM NEITHER FITTED TO NOR HAVE I THE DESIRE TO DISCUSS OUR ECONOMIC PROBLEMS. OF ONE THING I AM CONVINCED. THAT ANY POLICY BASED ON THE THEORY THAT WE MUST HAVE A CAT AND DOG FIGHT OVER THE BONES WE ALREADY HAVE AND HOW THEY SHOULD BE DIVIDED IS FATUOUS. IT WOULD SIMPLY PROVIDE A FEAST BEFORE THE DELUGE UNWORTHY OF EVERYTHING THIS COUNTRY HAS DONE AND BUILT. THE INEQUALITIES OF WEALTH IN THIS COUNTRY ARE TOO GREAT. A LOT OF HOUSE CLEANING MUST BE DONE. THERE ISN'T ANY SIMPLE REMEDY FOR ALL OUR ILLS. LET'S STUDY ALL THESE THINGS AND WORK THEM OUT, BUT LET'S DO IT ON THE THEORY OF "MALICE TOWARD NONE AND CHARITY TOWARD ALL", AND ALSO WITH THE HIGH FAITH AND KNOWLEDGE THAT WE HAVE A RICHER AND FULLER FUTURE AHEAD THAN WE HAVE EVER HAD BEFORE.

TO DO THIS WE HAVE TO STUDY WHAT OUR OBJECTIVES ARE, OUR MEANS OF GAINING THEM, AND HOW THEY CAN BE SECURED. SO I COME TO MY MAIN THESIS. IN CONSIDERING OUR STANDARD OF LIVING TOO MUCH WEIGHT IS BEING GIVEN TO THE MONEY WE HAVE TO SPEND AND TOO LITTLE WEIGHT IS BEING GIVEN TO WHAT WE ARE GETTING OUT OF LIFE. YOU CAN'T BUY THE KIND OF LIFE A HUMAN BEING SHOULD ASPIRE TO. A NATION CANNOT PROVIDE IT FOR ITS PEOPLE BY CONFINING ITS ENERGIES TO INCREASING NATIONAL WEALTH IN TERMS OF DOLLARS.

ALL OVER THIS GREAT COUNTRY OF OURS, AND I SPEAK WHEREOF I KNOW, THERE IS A LONGING AND A SOUL STRIVING FOR SOMETHING MORE AND FINER AND BETTER IN LIFE THAN TWO AUTOMOBILES IN EVERY GARAGE AND A RADIO IN EVERY ROOM. THERE IS A DESIRE FOR BEAUTY, A REACTION AGAINST THE UGLINESS THAT SURROUNDS US, A WISH TO FILL ONE'S TIME WITH NEW INTERESTS, A HOPE TO FIND AN OUTLET FOR THE CREATIVE SPIRIT. EVERY HUMAN BEING HAS LATENT IN HIM THE WISH TO BE A WRITER OR A PAINTER OR A MUSICIAN OR A CRAFTSMAN. NO ONE REMEMBERS THE MONEY MAKERS OF THE WORLD BUT THE WORLD REMEMBERS THE LEADERS OF THOUGHT, THE CREATORS OF BEAUTY AND OF THINGS OF THE SPIRIT. HERE WE HAVE A NEW FRONTIER WHICH HAS HARDLY BEEN TAPPED. A VAST FIELD OF NEW WEALTH IN TERMS OF A TRUE STANDARD OF LIVING, IN TERMS OF WELL-BEING AND HAPPINESS AND CONTENTMENT.



UNDER EXISTING CONDITIONS THE PIONEERS WHO CAN OPEN THIS FRONTIER TO US ARE BEING STARVED TO DEATH. THE WORLD HAS NO PLACE FOR THEM. THEY CAN OPEN NEW MINES OF UNTOLD WEALTH IN TERMS OF THE THINGS THAT MAKE LIFE WORTH LIVING AND THEY ARE TOLD THEY ARE NOT WANTED. THE HAND THAT CAN PAINT A LOVELY PICTURE, THAT CAN SOOTHE AND AWAKEN THE SPIRIT WITH MUSIC, THAT CAN EMBELLISH OUR HOMES WITH FINE CRAFTSMANSHIP IS GIVEN A SHOVEL AND TOLD TO DIG A DITCH FOR A SEWER TO KEEP BODY AND SOUL TOGETHER. THE MIND THAT CAN CREATE A POEM, OR BE A LEADER OF THINKING, OR DELVE IN NEW WORLDS OF KNOWLEDGE, IS ASKED TO BE A TIME-KEEPER TO THE DITCH DIGGERS IN ORDER TO FEED HIS FAMILY. THE CREATIVE IMPULSE, THE SKILL TO PRODUCE CAN'T GROW AMONG THESE THORNS. IT MUST BE CULTIVATED AND HELPED.

STUDY THE HISTORY OF THE GREAT ARTISTIC MOVEMENTS OF THE WORLD. THESE MOVEMENTS ARE WHAT HAS PRODUCED ABOUT ALL THERE IS IN THE WORLD THAT HAS STOOD THE TEST OF TIME. NATIONS MAY COME AND GO, BUT THOSE NATIONS WHICH HAVEN'T PRODUCED SPIRITUALLY IN ART AND LITERATURE HAVE LEFT THE WORLD NO RICHER. THE NATIONS WHICH HAVE PRODUCED GREAT WORKS OF ART HAVE LEFT THE WORLD RICHER BECAUSE THEY HAVE LIVED.

NO GREAT ARTISTIC OR SPIRITUAL MOVEMENT HAS EVER DEVELOPED WITHOUT A PATRON. THE PATRON IS A MOST NECESSARY ELEMENT. I BELIEVE THAT THERE IS INNATE IN THE SOUL OF MAN AT ALL TIMES THE WISH AND THE LONGING AND THE ABILITY TO DEVELOP THE RICHNESS OF THE SPIRIT, THE BEAUTY OF LIFE. IT IS ALWAYS THERE TO BURST FORTH IF IT HAS AN OPPORTUNITY. IN THE PAST THE GREAT PATRONS OF ART AND CULTURE HAVE BEEN FIRST THE CHURCH, AND SECONDLY THE GREAT AND NEAR GREAT. THE CHURCH DID IT WHEN THE CHURCH AND STATE WERE ONE. THAT IS, WHEN THE CHURCH COULD TAP THE RESOURCES OF THE STATE TO PAY FOR IT. THE GREAT DID IT WHEN THEY COULD SAY "I AM THE STATE". BOTH DID IT FROM AN ESSENTIALLY PERSONAL MOTIVE - THE CHURCH TO GLORIFY ITS DOCTRINES, AND THE GREAT TO GLORIFY THEMSELVES. IN SPITE OF THE ELEMENT OF SELF-GLORIFICATION, THESE PATRONS CAUSED TO BE PRODUCED FOR THEIR COUNTRIES WORKS OF ART THAT HAVE HAD AN INCALCULABLE EFFECT ON THE LIVES OF THEIR PEOPLES, ON THE POSITIONS WHICH THESE COUNTRIES OCCUPY IN THE CIVILIZED WORLD AND ON THEIR NATIONAL WEALTH. ITALY MINUS HER ART WOULD ALSO BE MINUS AN INCOME OF ONE BILLION DOLLARS WHICH IS THE MINIMUM AMOUNT THAT VISITING FOREIGNERS COMING TO SEE THE ART OF ITALY BRING INTO THE COUNTRY YEARLY. THE COMMERCE OF PARIS IS DIRECTLY AND INDIRECTLY DERIVED FROM ART. THE LOUVRE AND OTHER MUSEUMS, THE CHURCHES AND HISTORIC MONUMENTS ARE WHAT HAVE GIVEN FRANCE THAT INTERNATIONAL REPUTATION FOR "TASTE" WHICH HAS MADE HER A LEADING MANUFACTURER OF COUNTLESS OBJECTS OF COMMERCE WHICH DEPEND FOR THEIR SALE ON SUPERIORITY OF DESIGN. THE ARGUMENT HAS FOR SUPPORT COUNTLESS OTHER PROOFS. LITERALLY MILLIONS OF PEOPLE TRAVEL ANNUALLY TO SEE THE MONUMENTS OF ART LEFT BY THE PAINTERS AND SCULPTORS OF THE PAST. COUNTRIES WHICH HAVE NOT SUPPORTED THEIR ARTISTS ARE INFINITELY POORER FOR THEIR LACK OF FORESIGHT.

WE HAVE HAD A BEGINNING OF AN ART PATRONAGE IN THIS COUNTRY. IT WAS A PATRONAGE BY THE RICH. IT HAS BEEN A SOURCE OF INTEREST TO ME TO SEE THE IRRESISTABLE IMPULSE THAT DEVELOPS IN THE MINDS OF SO MANY RICH PEOPLE TO USE THE WEALTH THEY HAVE ACCUMULATED FOR SOCIAL GOOD



AND ARTISTIC DEVELOPMENT.

WE CAN NO LONGER LOOK AT THIS SOURCE OF DEVELOPMENT. OF NECESSITY THIS PATRONAGE MUST COME OUT OF SURPLUS WEALTH AND INCOME. THE STATE THROUGH INCOME AND INHERITANCE TAXES IS TRANSFERRING THIS SURPLUS TO ITSELF. I HAVE NO CRITICISM OF THESE TAXES IN PRINCIPLE, THOUGH I THINK INEQUALITIES EXIST IN THEIR ADMINISTRATION. THE FACT REMAINS THAT THE STATE HAS WITHDRAWN THIS PATRONAGE AND SUBSTITUTED NOTHING, OR NEXT TO NOTHING, IN ITS PLACE.

THE GOVERNMENT HAS MADE A START. IT HAS NOT BEEN A VERY BIG START, BUT IT IS A START, AND FOR THE FIRST TIME TO MY KNOWLEDGE AN ADMINISTRATION HAS SHOWN A GENUINE INTEREST AND SYMPATHY WITH THE ARTISTIC LIFE OF THE COUNTRY. THE START WAS MADE A YEAR AND A HALF AGO. FOUR ONE HUNDREDTHS OF ONE PERCENT OF THE MONEY APPROPRIATED BY THE GOVERNMENT FOR PUBLIC WORKS WAS USED TO EMPLOY A GROUP OF ARTISTS OF THIS COUNTRY AT A SMALL WEEKLY WAGE TO DECORATE PUBLIC BUILDINGS WITH PAINTING AND SCULPTURE. THE EXPERIMENT ONLY LASTED FOR FOUR AND A HALF MONTHS, BUT IT DID QUITE AMAZING THINGS. SIX HUNDRED MEN AND WOMEN IN THIS COUNTRY WHO WERE LEADERS IN ART GAVE PRACTICALLY ALL OF THEIR TIME TO DIRECT IT. SOME THIRTY-FIVE HUNDRED ARTISTS WERE EMPLOYED FOR SHORTER OR LONGER PERIODS CARRYING ON THE WORK. SPACE DOES NOT PERMIT ME TO ENLARGE ON WHAT THIS MOVEMENT DID FOR THESE ARTISTS OF THE COUNTRY. IT NOT ONLY HELPED THEM IN THEIR DIRE NEED FOR THE NECESSITIES OF LIFE, BUT MORALLY AND SPIRITUALLY IT HELPED THEM ENORMOUSLY IN MAKING THEM FEEL THAT THEY HAD A PLACE IN THE BODY POLITIC, AND HAD SOMETHING TO GIVE WHICH THEIR GOVERNMENT WANTED. THE MOST SIGNIFICANT THING THAT THIS PROJECT DID WAS TO PROVE THERE WAS A LONGING FOR BEAUTY THROUGHOUT THE COUNTRY. THAT SMALL EXPENDITURE PAID VAST DIVIDENDS IN CONTENTMENT AND HAPPINESS. AN OAK HAS BUDDED OUT OF THAT ACORN, AND THE QUESTION IS WHETHER IT IS GOING TO BE ALLOWED TO GROW OR DIE FROM MALNUTRITION.

ON OCTOBER 16, 1934, THE SECRETARY OF THE TREASURY BY EXECUTIVE ORDER SET UP THE PAINTING AND SCULPTURE SECTION IN THE PROCUREMENT DIVISION TO HAVE CHARGE OF THE DECORATION WITH PAINTING AND SCULPTURE OF THE FEDERAL BUILDINGS ERECTED BY THE PROCUREMENT DIVISION OF THE TREASURY DEPARTMENT. THE SETTING UP OF THIS DIVISION AND ITS PLAN OF OPERATION PROVIDE A SPLENDID LONG RANGE PROGRAM FOR SECURING FOR OUR PUBLIC BUILDINGS THE BEST ART WHICH THIS COUNTRY IS CAPABLE OF PRODUCING, AND STIMULATING THE PAINTERS AND SCULPTORS. AS THE SECTION DEVELOPS I THINK IT WILL BECOME APPARENT WHAT AN IMPORTANT INFLUENCE IT WILL HAVE ON THE ARTISTIC DEVELOPMENT OF THE NATION. OF NECESSITY, HOWEVER, ITS SCOPE IS LIMITED, AND TO REASONABLY MEET THE TRAGIC CONDITIONS THAT FACE THE ARTISTS OF THE COUNTRY AT THIS TIME ITS WORK MUST BE SUPPLEMENTED BY THE PROPOSED PROJECT.

CONGRESS HAS JUST PASSED A RELIEF MEASURE APPROPRIATING \$4,880,000,000 TO PROVIDE WORK RELIEF, AND "TO INCREASE EMPLOYMENT BY PROVIDING FOR USEFUL PROJECTS". OF THIS \$300,000,000 OR ABOUT

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author then proceeds to discuss the various factors which have influenced the development of the United States, including the role of the individual, the influence of the environment, and the impact of the social system.

THE HISTORY OF THE UNITED STATES

The history of the United States is a complex and multifaceted one. It is a story of the struggle for freedom, of the quest for a better life, and of the search for a common purpose. The author discusses the various stages of the nation's development, from the early years of settlement to the present day. He also examines the role of the individual in the nation's history, and the influence of the environment on the nation's development.

The author then discusses the impact of the social system on the nation's development. He argues that the social system is a powerful force which shapes the nation's destiny. He also examines the role of the individual in the social system, and the influence of the environment on the social system. The author concludes that the history of the United States is a story of the struggle for freedom, of the quest for a better life, and of the search for a common purpose.

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6% IS SET ASIDE FOR "ASSISTANCE FOR EDUCATIONAL, PROFESSIONAL, AND CLERICAL PERSONS". THIS LITTLE SENTENCE HAS IN IT THE GERMS OF A VAST ACCOMPLISHMENT FOR THE ENRICHMENT OF THE LIFE OF OUR PEOPLE.

A SMALL PERCENTAGE OF THIS SUM, SET ASIDE AS "A PROJECT OR PROJECTS TO DEVELOP THE ARTISTIC AND CULTURAL LIFE OF THE PEOPLE" COULD ACCOMPLISH AMAZING THINGS. IT IS A LOGICAL DEVELOPMENT OF THE INTEREST ALREADY SHOWN BY THE GOVERNMENT AND MAY EASILY BE THE MEANS OF CARRYING ON A MOVEMENT WHICH WILL GIVE THIS COUNTRY ITS REAL IMMORTALITY. WE SHOULD NOT CONSIDER THIS EXPENDITURE AS MERELY A RELIEF TO THE NEEDY, BUT IN THE WORDING OF THE BILL AS AN OPPORTUNITY TO INCREASE EMPLOYMENT BY PROVIDING A USEFUL PROJECT, A CHANCE TO GIVE TO OUR PEOPLE ART AND BEAUTY AND NEW FIELDS FOR WEALTH IN TERMS OF THE REAL STANDARD OF LIVING. COULD ANY PROJECT BE MORE USEFUL? TO-DAY WE ARE THE ONLY GREAT POWER THAT I KNOW OF ON THE FACE OF THE EARTH THAT HAS NOT A BRANCH OF ITS GOVERNMENT DEVOTED TO ART AND LITERATURE. THE OPPORTUNITY HAS COME TO US THROUGH THIS APPROPRIATION TO BECOME THE LEADER IN THIS MOVEMENT. I, FOR ONE, HOPE IT WILL BE DONE NOT ON THE OLD BASIS OF THE AGGRANDIZEMENT OF THE GREAT OR NEAR-GREAT, BUT ON A BASIS OF A PATRONAGE BEFITTING A REPUBLIC WHERE THE OBJECTIVE WILL BE TO GIVE TO ALL THE PEOPLE OF THIS COUNTRY NEW BEAUTY, NEW INTERESTS, NEW PLEASURES, AND A HAPPIER, RICHER LIFE.

WHAT WE NEED IS NOT OFFICIAL AND POMPOUS ART, BUT THE FOSTERING AND CULTIVATION THROUGHOUT THE COUNTRY OF THE CREATIVE SPIRIT WHICH IS READY TO SPRING UP EVERYWHERE. WHAT WE NEED IS NOT RELIEF DEPENDENT ON A PAUPER'S OATH, BUT A FRIENDLY AND HELPING HAND TO THE MEN AND WOMEN OF THIS COUNTRY WHO CAN CREATE THIS NEW FRONTIER OF BEAUTY AND SPIRITUAL UPLIFT FOR US. THOSE MEN AND WOMEN OF OUR COUNTRY WHO HAVE SO MUCH TO GIVE AND ASK FOR SO LITTLE IN RETURN SHOULD BE RELIEVED FROM THE TRAGIC NECESSITY OF PROVIDING THE BARE NECESSITIES OF LIFE, THEY SHOULD BE STIMULATED TO CREATE THEIR BEST BY THE KNOWLEDGE THAT WHAT THEY HAVE TO GIVE IS WANTED BY THEIR GOVERNMENT, AND THAT THEY ARE LOOKED UPON AS AN ASSET RATHER THAN A LIABILITY TO THE STATE. TO CARRY OUT THIS MOVEMENT WE SHOULD MOBILIZE ALL THE BEST WE HAVE IN THIS COUNTRY TO GUIDE AND ENCOURAGE IT. OUR OBJECTIVE SHOULD BE TO ENRICH THE LIVES OF ALL OUR PEOPLE BY MAKING THINGS OF THE SPIRIT, THE CREATION OF BEAUTY PART OF THEIR DAILY LIVES, BY GIVING THEM NEW HOPES AND SOURCES OF INTEREST TO FILL THEIR LEISURE, BY ERADICATING THE UGLINESS OF THEIR SURROUNDINGS, BY BUILDING WITH A SENSE OF BEAUTY AS WELL AS MERE UTILITY, AND BY FOSTERING ALL THE SIMPLE PLEASURES OF LIFE WHICH ARE NOT IMPORTANT IN TERMS OF DOLLARS SPENT BUT ARE IMMENSELY IMPORTANT IN TERMS OF A HIGHER STANDARD OF LIVING. LET US MOVE FORWARD WITH THE HIGH PURPOSE THAT WE HAVE NEW FRONTIERS AND THE MEANS TO DEVELOP THEM, AND THAT THROUGH THEIR DEVELOPMENT WE CAN MAKE THIS COUNTRY OF OURS A BETTER AND HAPPIER PLACE IN WHICH TO LIVE.

RESPECTFULLY SUBMITTED,

EDWARD BRUCE.

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RESPECTFULLY SUBMITTED,

EDWARD BRUCE.

C O P Y

May 20, 1935.

Dear Mr. Cammerer:

The members of the Commission of Fine Arts during their drives about Washington have noticed with pleasure and satisfaction the appearance of the smaller parks through the old city. The careful attention paid to the turf, the elimination of scraggly shrubs, the use of decorative low planting, the care of worthwhile trees--all these things have given elegance to the city and have contributed largely to the attractiveness of the National Capital.

At their meeting today, the members of the Commission put on their records their appreciation of this work of the National Park Service.

For the Commission of Fine Arts:

Cordially yours,

(Signed) Charles Moore,

Chairman.

Hon. Arno B. Cammerer, Director,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT E

COPY

May 20, 1930.

Dear Mr. Governor:

The members of the Commission of Fine Arts during their drives about Washington have noticed with pleasure and satisfaction the appearance of the smaller parks through the city. The careful attention paid to the turf, the elimination of unsightly shrubs, the use of decorative low planting, the care of worthwhile trees—all these things have given pleasure to the city and have contributed largely to the attractiveness of the National Capital.

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For the Commission of Fine Arts:

Cordially yours,

(Signed) Charles Moore,

Chairman.

Hon. ARNO B. CANNON, Director,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT K